**Art Foundations Vocabulary - Master List**

**abstraction** - Relying on color, pattern and form rather than realistic or naturalistic portrayal of subject matter. Originating with recognizable form but amplified or distorted into a new entity.

**Abstract Expressionism** - The American art movement to gain prominence over European movements. NYC based dominant modernist form in the early 1940's through 1950's. Main figures, William De Kooning, Jackson Pollock, and Barnett Newman.

**abutting shapes** - Shapes that touch one another

**acetate overlay** - A clear plastic overlay that permits the positioning of units on a paste-up that cannot be put together on a single sheet

**achromatic** - Having no color. (i.e. a neutral such as black, white or gray)

**actual texture** - The true features of a surface, apparent to the touch; also known as "local texture".

**additive color mixing** - The combination of refracted colors. Mixing of light not pigments (see subtractive color mixing). Primary colors red, green, and blue.

**additive primaries** - Red, blue, and green, which combine to produce white light

**advancing colors** - Colors, which appear to be, near the viewer (close to the picture plane). In general warm, strong colors seem to advance. Cool colors recede.

**aerial perspective** - The use of color and value to indicate space and recession. Cool colors, lighter value and less clearly defined forms appear further away. Think of looking into a light fog and consider how things close to you appear as opposed to objects in the distance.

**aesthetic** - A personal response to what we consider beautiful, often based on cultural or educated experience

**afterimage** - A visual image that persists after the initial stimulus is removed.

**airbrush** - Mechanical spraying device used to apply paint to the surface of work.

**aliasing** - The visual effect that occurs on a computer's visual display screen
whenever the detail in the image exceeds the resolution available. It looks like “stair stepping”

all-over pattern - The pattern created when a shape or motif is used in a planned, predictable way.

alternating rhythm - Repeating motifs but changing the position, content or spaces between them.

analog - A signal that may be varied continuously. Computers cannot process this kind of signal so their information must be converted to digital. Analog refers to everything in the real, non-computerized world.

analogous color - A color scheme consisting of or limited to adjacent hues on the color wheel, usually within the scope of a primary through one of its related secondary such as, blue, blue-green and green.

analogy - An inferred relationship between things that is otherwise unlike. Likeness may be drawn on structural, intellectual, or psychological levels.

anomaly - Something that is noticed because it differs from its environment.

applied art and design - Disciplines that use the principles and elements of design to create functional pieces for commercial use.

approximate symmetry - A balance system in which our first impression is that of symmetry. Weight may be identical but not mirror image.

art Brut - The term means “Raw Art”, and refers to art of children, naïve artist and the art of the mentally ill. Leading figure, French Artist, Jean Dubeffet.

armature - A relatively rigid internal support for modeling of more malleable materials.

art criticism - The process and result of critical thinking about art. It usually involves description, analysis, and interpretation of art, as well as some kind of judgment.

ascender - The section of the lowercase letter that extends above the x-height.

assemblage - A three-dimensional composition made from objects originally created for other purposes.

asymmetrical balance - The distribution of shapes of different visual weights over a picture plane to create an overall impression of balance.
atmospheric perspective - The use of softer edges, lessened value contrast, and less distinctive detail in areas intended to be interpreted as being farther away from the observer, as in hills seen from a distance.

background - In a two-dimensional work that creates an illusion of three-dimensionality, the area that appears farthest from the observer; also called ground or field.

balance - The distribution of the visual weight of design elements.

bas-relief - Sculpture on which part of the surface projects from a flat plane.

biomorphic - taken from nature, from the Greek meaning “structure based on life”

bit - An abbreviation of Binary Digit, The most basic unit of digital information. A bit can be expressed in only one of two states, 0 or 1, meaning on or off, yes or no. This is actually the only information a computer can process. Eight bits are required to store one alphabet character.

bit map - A test character or image comprised of dots. A bit map is the set of bits representing the position of items forming an image on the display screen.

bitmapped - A font or image comprised of dots (pixels), as distinct from an object-oriented graphic. Also known as a raster image.

bleed - The part of an image that extends beyond the edge of a page and is trimmed off.

blind contour - A contour drawing in which the artist’s eye focuses on the object being represented rather than on the image being created on the drawing surface.

body type - Type smaller than 14 point, generally used for the main body of text. Also called text type.

boldface - A heavy version of typeface.

byte - A unit of information made up of eight bits. Bytes are commonly used to represent alpha numeric characters or integers from 0 to 255

CAD/CAM - Stands for computer-aided design/ computer-aided manufacturing.

calligraphy - The art of beautiful writing. Broadly, a controlled flowing use of line referred to as “calligraphic”
**camera-ready art** - Artwork that has been assembled and prepared for reproduction on a process camera.

**casting** - The substitution of one material for another by means of a mold.

**CD-ROM** - Compact disk-read only memory. A storage system of large capacity.

**centered type** - Lines of type varying length that have been centered over one another.

**central processing unit (CPU)** - The part of a computer system that contains the circuits and control and execute all data.

**character count** - The number of characters in a piece of copy. This number is used in copy fitting calculations.

**chiaroscuro** - Using contrasts of light and dark to create the illusion of three-dimensional form on a two-dimensional surface.

**choke** - A method of altering the thickness of a letter or solid shape, used in trapping to ensure proper registration of colors.

**Classicism** - Movements, periods, and impulses in Western art that prized qualities of harmony and formal restraint. Traditionally contrasted with Romanticism.

**closure** - Phenomenon of observing parts but perceiving the whole. Ability to mentally complete a partially complete image.

**clustering** - In design, creating a focal point by grouping different objects or shapes together.

**CMYK** - The process colors of cyan, magenta, yellow, and black inks used in four-color printing.

**cold type** - Copy prepared by photographic keyboard typesetting.

**collage** - Building image using glue to attach paper or other materials to build color and texture. Often used in combination with paint, Picasso was one of the first artists to use as a distinct medium.

**color interaction** - The relative differences between colors as they react to one another in different environs.

**color picker** - Computer term for a series of color palettes, available in certain software.
**color scheme** - The choice of colors used in a work of art, such as monochromatic, analogous, complementary, or mixed.

**color wheel** - A reference chart for colors.

**comics** - Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response.

**complement** - The color directly opposite a selected color on the color wheel.

**complex design** - Complicated as opposed to simple. May elements used so it is harder to design and comprehend.

**composite shape** - A single shape composed of two or more interlocking smaller shapes.

**composition** - The way the parts are arranged

**computer graphics** - Rapidly changing and expanding areas using various techniques for creating two-dimensional artworks on a computer.

**concept** - An idea of general notion, as in the underlying meaning of a work of art.

**conceptual art** - Works in which the idea or concept is primary and more important than form.

**Constructivism** - Early 20th century Russian Constructivism emerged from Picasso and Braque’s experiments with Cubism. Influenced ways of thinking about art in relation to art and technology. Its rational approach influenced graphic design, minimalist sculpture and painting.

**content** - The message created by the artist. May be functional for consumer purposes; iconography.

**continuation (continuity)** - In design, arranging shapes so that the line or edge of one shape leads into another.

**contour line** - A line depicting the outer edge of a shape or group of shapes.

**contrast** - The result of comparing one thing to another and seeing the difference.

**control** - To organize areas of work—including unfilled areas—so that they have the intended effect on the viewer.
**cool colors** - Colors whose relative visual temperature makes them seem more restrained in color temperature. Generally greens and blues.

**copy fitting** - The process of determining the amount of space it will take to set copy in a specific type size and style

**counters** - The white shapes inside a letter-form

**crafts** - Art works that are both decorative and functional. (Weaving, fabric design, jewelry-making, and pottery).

**crop** - To cut off a portion of a shape.

**crop marks** - Short fine lines drawn on the image to indicate cropped areas, or at the corners of a paste-up to indicate where printed sheet will be trimmed. When used to indicate trim size, they can be called trim marks.

**crosshatch** - Technique for shading using two or more crossed sets of parallel lines.

**Cubism** - An early 20\textsuperscript{th} century art movement dominated by Picasso and Braque, distinguished by its experiments with analyzing forms into planes seen from many sides as once and by liberation of art from representational depictions. Flattened pictorial space, and figure-ground ambiguity.

**culture** - Behaviors, ideas, skills and customs of a group of people.

**Dada** - An anti-rational, anti-aesthetic, art movement begun in 1916. Marcel Duchamp, Jean Arp major figures. Although over seventy years old Dada reverberates through contemporary popular culture.

**defensive grid** - Our ability to screen out unnecessary stimuli. Related to closure.

**design** - To choose and arrange elements in such a way that they satisfy an artistic and/or functional intention.

**device** - A tool, trick or way for effecting a purpose.

**digital** - A signal that can only be in one of two states, on or off. Information, such as sound or image that is in a form that can be electronically manipulated.

**digitize** - To converts an image into a form that can be electronically processed, stored, and reconstructed.
**DIMM** - Dual inline memory module

**diptych** - A work consisting of two panels side by side.

**direct advertising** - Any form of advertising issued directly to the prospect through any means that does not involve the traditional mass media.

**directional** - Telling the eye which way to look

**directional line** - A line or lines, which direct our visual attention in a specific direction.

**direct mail** - Advertising in which the advertiser acts as a publisher

**direct marketing** - Sale of goods or services direct to the consumer without intermediaries. Can include door-to-door sales.

**disk** - An off-system data storage device for computers, consisting of one or more flat circular plates coated with magnetized material

**display type** - Any type larger than 14 point

**distortion** - Changing an object’s usual shape to communicate ideas and feelings.

**division space** - Breaking up space by use of positive and negative shapes.

**dominate element** - Element in a work of art that is noticed first (elements notices later are subordinate)

**dot gain** - An aberration can occur in a printed image, caused by the tendency of halftone dots to grow in size. This can lead to inaccurate and coarsely printed results.

**double complementary schemes** - Schemes made up of any two sets of complementary colors.

**DPI** - Dots per inch. This refers to the number of dots (resolution) a device is capable of producing.

**dropout** - Copy that is reversed out of a halftone or a tint screen background

**duotone** - A two-color halftone reproduction made from one-color, continuous-tone artwork.
**elements** - The parts, or components, of a design.

**emphasis** - The main element or focal point; what the viewer’s eye should see first.

**environmental design** - Functional designs considering natural surroundings.

**egyptian** - A slab-serif type category.

**e-mail** - Electronic mail. Letters, memos. etc., sent between computers either over a network or with a modem over phone lines.

**EPS** - Encapsulated PostScript, a standard graphics file format based on vectors, or object-oriented information.

**earthwork** - A large-scale, three-dimensional project involving physical alterations of the earth’s surface for aesthetic purposes.

**economy** - Using only what is needed to create an intended effect, eliminating any elements that might distract attention from the essence of an idea.

**edge** - A boundary along which two different colored areas or surfaces meet.

**elements of design** - The basic components of visual arts; line, shape, form, space, texture, lighting, color, and perhaps time.

**emphasis** - Drawing attention to a portion of a composition.

**environmental design** - The art of manipulating outdoor areas for practical and aesthetic purposes, from landscaping to relationships among buildings.

**erasure** - A subtractive method used in working a surface.

**expressive line** - Quality or variation of a line made with any media.

**eye-level line** - The imagined art line we “see” when we look straight ahead from left to right.

**exaggeration** - Increasing or enlarging an object or figure to communicate idea or feelings.

**Expressionism** - The broad term that describes emotional art, most often boldly executed and making free use of distortion and arbitrary color. Artists dealing with inner feelings rather than outer reality. Art movements- German Expressionism, Abstract Expressionism. In music: Punk and improvised jazz.
fantasy - Imagery existing only in the imagination

Fauvism - An art movement of the first decade of the twentieth century, using bold color to express inner qualities rather than superficial appearances of things.

Feminist Art - In opposition to the purity and exclusivity of Modernism, feminism called for an expansive approach to art. The feminist use of narrative, autobiography, decoration, ritual, craft-as-art, and popular culture helped catalyze the development of Postmodernism.

figure - In two-dimensional work, an image that appears to be somewhat closer to the viewer than the background against which it is presented.

figure/ground - The relationship between the figure and the background of an image.

fine arts - Disciplines involving the creation of artwork principally for aesthetic appreciation.

flat compositions - Two-dimensional designs that eliminate all clues to depth.

flowing rhythm - Visual rhythm that is created by repeating wavy lines.

fluxus - More of a state of mind than a style, with Fluxus artist social goals often assumed primacy over aesthetic ones. Early Fluxus events (1960’s) included Guerilla Theater, street spectacles and concerts to electronic music. Major figures, Joseph Beuys, Yoko Ono, Nam June Paik

focal point - Area of an artwork that attracts the viewer’s attention first. Contrast, location, isolation, convergence and the unusual are used to create focal points.

font - A complete set of type of one size and one variation of a typeface.

foreground - Part of a picture which appears closest to the viewer and often is at the bottom of the picture.

foreshortening - A forms of perspective where the nearest parts of an object or form are enlarged so that the rest of the form appears to go back in space.

form - (1) In two-dimensional work, a figure that appears to be three-dimensional; sometimes called “mass” or “volume” (2) In three-dimensional art, the area confined by the contours of a piece; sometimes called “shape” (3) The overall organization of a work.
**formal balance** - Technically, a mirror image: elements on either side of the implied axis have precisely the same shape, but in reverse—and having the identical same visual weight (symmetrical balance).

**format** - The shape and direction of our working or actual space. May be HORIZONTAL, VERTICAL, ROUND, or the like.

**four-color process** - The printing process that reproduces full-color images by using cyan, magenta, and yellow plus black for added density

**found object** - Something extracted from its original context and used in creating a work of art.

**frottage** - French for rubbing; a method in which a positive image is created by placing a paper over an object and rubbing to reproduce its surface.

**full round** - Work meant to be viewed from all sides.

**functional design** - Design that is utilitarian; necessary.

**Futurism** - A movement initiated in Italy in 1909 to sweep aside all artistic conventions and captured the qualities of modern industrialized life in a Cubist like construction.

**geometric shape** - Usually man-made shapes that are precise exist. Triangles, squares, circles, and the like.

**gestalt** - A unified configuration-having properties that cannot be derived from simple’s addition of its parts.

**gesture drawing** - A drawing done quickly to capture a movement.

**GIF** - Graphic Interchange Format. A file format used for transferring graphics file between different computer systems via the Internet. It creates very small data files.

**gigabyte** - A unit of measure to describe 1,024 megabytes

**golden section or mean** - In ancient Greek aesthetic theory, an ideal proportional relationship between parts, whereby the smaller is to the greater s the greater is to the whole. This ratio is approximately 5:8 or 1:1:6

**gradation** - Compositional term referring to the transition from one form to another by changes in value.
graphic design - Visual communication design for commercial purposes.

gray scale - A graded range of equal steps of gray between white and black.

grid- A networks of usually straight lines placed at regular intervals.

gripper edge - The leading edge of paper as it feeds into a press. Usually it calls for an Unprinted margin of about 3/8” (1 cm).

ground- (1) The initial surface of a two-dimensional work (2) The area of a two-dimensional work that appears to be farthest from the viewer; also called “background” or “field”.

groundsheat - In two-dimensional pieces, the paper on which an image is developed.

gutter - The inner section of a page caught in the center binding.

halftone - The reproduction of continuous-tone art, such as a photograph, through a screen that converts it into dots of various sizes.

hard copy - A printed copy of an image produced on a computer screen.

hard edge - A precise boundary between areas, sometimes emphasized by strong value contrast.

hardware - The physical components of a computer graphics system, including all mechanical, magnetic, and electronic parts.

harmony - Pleasing arrangement of elements of design in a work of art.

hatching - Use of closely placed parallel lines to create tones in a black and white work.

high contrast - Polarization of the normal ranges of values toward the extremes of dark and light.

high key - Use of pale or light values within an area or surface.

HLS - Hue, Lightness and Saturation. A color model

horizon line - the distant point at which sky and ground appear to meet.

horizontal balance - Balancing of the right and left sides of a composition in terms of visual weight.
hot type - Typesetting in which the type is cast in molten metal.

hue - The pure state of any color; the name by which a color is called.

icon - Any image used to represent a person, place, thing or idea.

idealized - Referring to art in which representational images conform more closely to ideal aesthetic standards than to real life.

illusionary space - in a two-dimensional work, creating the illusion of three dimensions.

image - (1) A representation of an object, individual, or even. (2) In nonobjective art, a positive shape.

imaging - The production of mental images. Memory images are retrieved from past experiences; imaginary images are reconstruction's of past experiences rearranged by creative fantasy.

impasto - In painting, thick paint applied to a surface in a heavy manner, having the appearance and consistency of buttery paste.

implied - A line, shape or form that is suggested to the eye but not actually present.

implied axis - A “mental” psychological division of space, Usually centered, or perceived bilaterally

implied line - A perceived continuation of images or symbols that imply a line.

Impressionism - An art movement originating in late 19th century France centered on direct responses to light and color.

industrial design - The art of creating functional products that also have aesthetic appeal as well as utilitarian function.

intensity - The relative purity or grayness of a color. Saturation of color.

intent - What the designer or artist intended with the design; may not have a content or message

interlock - To fit together like pieces in jigsaw puzzle.

intermediate color - A hue between a primary and a secondary on the color wheel such as yellow-green, a mixture of yellow and green.
Intermediate Style - An architectural style, originating in Europe after World War I, characterized by rectangular forms, white walls, large windows, flat roofs and the absence of ornament, Tyler Hall is the International style.

internet - An electronic network that spans the globe.

interpenetration - A phenomenon in which a color takes on the color characteristics of adjoining colors.

interpretive color - Color chosen to represent an emotional atmosphere or idea rather than the visual reality of the object.

interpretive texture - Use of a texture that conveys an idea about an object rather than representing its visible surface features.

interpretive values - Use of values to convey an idea rather than to represent accurately the degrees of light and dark accurately seen in an image from the three-dimensional world.

JPEG - Joint Photographic Experts Group, a glossy data compression file format that creates small, compressed files by discarding part of the data before compressing. The reconstructed file usually looks quite good on photographic images.

justify - To aligns lines of type that are equal in length so both edges of the column are straight.

juxtaposition - Placement side by side.

kerning - Selectively altering the spaces between letter combinations for a better fit.

key lining - Drawing an outline on a finished paste-up to indicate the exact position for art that will be stripped in by the printer. Used when hairline registration is important.

kinetic art - Three-dimensional art that moves.

kitch - Refers to "low art" artifacts of everyday life (paintings of Elvis on velvet, lamps in shape of Eiffel tower etc.)

layout - The hand-rendered plan for a piece to be printed.

leading - The amount of space places vertically between lines of type.
**leading edge** - The edge that seems closest to the viewer

**light mixtures** - Hues that can be obtained by mixing light rays of different wavelengths.

**limited palette** - Highly selective use of only a few colors.

**line** - A mark longer than it is wide and seen because it differs in value, color, or texture from its background.

**line art** - Black-and-White copy with no variations in value. Suitable for reproduction without halftone screen.

**linear perspective** - Technique of creating the illusion of depth on a flat surface. The lines of buildings and other objects converge to a vanishing point on a horizon line (viewer's eye level)

**linear shape** - An elongated shape that reminds us of a line.

**local color** - The actual color as distinguished from the apparent color of objects and surfaces, true color, without shadow or reflections.

**local values** - The actual colors of an area of the directly into grays that represent relative degrees of lightness and darkness

**logo** - A visual symbol that identifies a business, club, individual or group.

**low contrast** - Predominant use of medium values in a work

**low key** - Consistent use of dark values within an area.

**low relief** - A three-dimensional work in which contours barely rises off a flat surface.

**lowercase** - The small letters of an alphabet.

**LPI** - Line per inch. A printing term referring to the resolution of an image.

**major contours** - The outer spatial limits of a three-dimensional piece.

**maquette** - A preliminary model of clay or wax used in planning form of a sculpture.

**masking film** - A red film used to block out selected areas of a paste-up where screened images will be positioned on the negative.
mass - Having volume or depth; takes up three-dimensional space.

master page - The page to which certain attributes can be given which can then be applied to any other page in a document.

matte- A dull finish surface

mechanical - A camera-ready paste-up, which contains all copy pasted in position for printing

medium - The kind of material(s) one is working with, such as pigments, film, fabric, pencil, steel, and the like (plural-media).

menu-driven - A computer graphics system that operates when a use selects options from those displayed on the monitor.

metamorphosis - An evolution or change from one form or state to another.

metaphor - A figure of speech or visual presentation in which a work, phrase, or image is used in place of another to suggest a likeness between them, while in the process formulating a new concept for the imagination.

middle ground - In a two dimensional work that creates the illusion of a three dimensionality, the area that appears to lie in a middle distance between the foreground and background.

middle mixtures - Three analogous colors in which one is an approximate mixture of the other two, used in creating certain color illusions.

mid-tone - A color or a gray of medium value

mixed-media - Combined use of several different techniques- such as drawing, painting, and computer generated imagery- in a single work.

mobile - A sculpture consisting of parts that move in air currents

modeling - In drawing or painting, effects of light and shadow that create the illusion of three-dimensional volume

Modernism - Arose as part of Western societies attempt to come to terms with the urban, industrial, and secular society that began to emerge in the mid-19th century. Modern artist have challenged middle-class values by depicting new, avant-garde subjects in dislocating new styles that seemed to change at a dizzying pace. Modern-art, especially abstract art, was thought to progress toward purity; refinement of the medium’s essential qualities of color and flatness: direct line of influence running from impressionism, to Post-
Impressionism and on to Cubism, Constructivism, expressionism, Dada, Surrealism, Abstract Expressionism, Pop Art and Minimalism.

**modular** - Characterized by repetitive and/or interconnecting units that can be assembled in different ways.

**monochromatic** - Having a color scheme based on a single hue with perhaps accents of another color or neutral colors.

**monotype** - One of a kinds print made from painted or inked surface.

**morphing** - Computer term for the process of transforming one shape into another in real time.

**motif** - A distinctive recurring shape (or combination of shapes).

**multiple point perspective** - Using three or more vanishing points within a work to create the illusion of space on a two-dimensional surface.

**myths** - Although commonly thought of, as “false stories” myths are also truths presented in rational forms, Myths reflect the reality of a culture; its values, idea, truths, fears, dreams, and superstitions.

**naïve art** - That which is created by artist with no formal training. Also known as Outsider art.

**Naturalism** - A style of art, which seeks to represent accurately, and faithfully the actual appearance of things.

**natural shape** - Shapes found in nature; sometimes called organic.

**negative afterimage** - After staring at a highly saturate color, then look at a white area, an image of its complement will appear.

**negative shape** - A background or ground shape produced by its interaction with foreground or figure shapes.

**negative Space** - Space around an object or form.

**Neo-Expressionism** - A late 20th century movement, in which painting is used to express the artist feelings, projected as distorted images from the exterior world.

**neutral colors** - Black, white, and gray.

**network** - The connection of two or more computers. This assemblage of
computer hardware and software allows computer to share data, software and other resources.

**nonfigurative art** - Without figures

**nonfunctional design** - Design that is decorative or aesthetic. It is not strictly necessary to our functions as a culture.

**nonobjective** - Referring to art that does not represent a known object.

**nonobjective art** - Art that is not a representation of any particular object from the world of our experience.

**nonobjective shapes** - Shapes that are pure design elements, not related to any pictorial source.

**nonrepresentational art** - Art that does not depict real or natural things in any manner.

**non-photo blue pencil** - A light blue pencil whose lines will not reproduce when photographed by a process camera.

**object-oriented** - Graphics applications that allow the selection and manipulation of individual portions of an illustration or design. This is a characteristic of a vector graphic file and is the opposite of bitmapped graphics.

**old style type** - A type category characterized by mild contrast between thick and thins, and by bracketed serifs,

**one point perspective** - Spatial rendering of a figure whose sides recede toward a single vanishing point.

**opaque** - Quality of a material that does not let any light pass through

**optical color mixture** - A color-mixture sensation created in the viewer’s perception by use of juxtaposition of small areas of different hues

**optical figure-ground reversal** - Use of unequal amounts of two or more colors in such a way that it is difficult for the viewer to distinguish which is positive figure and which is negative background.

**optical mixtures** - Illusions do mid-tones created through the juxtaposition of light and dark areas.

**original** - A primary, inventive form to producing an idea, method, performance,
etc.

**organic form** - Shapes or forms that are free flowing and non-geometric.

**overlapping** - Obscuring of part of an image by another one that seems to lie between it and the viewer.

**palette** - (1) the surface on which paints are mixed. (2) The range of colors used in a particular work or by a particular artist.

**paste-up** - An assemblage of the elements of a layout, prepared for reproduction.

**path of movement** - The path along which the viewer's eye moves from one part of an artwork to another.

**patina** - A smooth texture and sheen created on a surface by aging and use or by chemicals.

**pattern** - A coherent visual structure, usually created by repetition or similar design elements.

**perception** - The individual response to the sensations of stimuli, often cultural

**performance art** - Term is extraordinarily open-ended; since the late 1970's a popular name for art activities presented to live audiences encompassing the elements of music, dance, poetry, theater, computers, and video. Time-based art.

**phosphor** - A material contained the inside of a picture tube. When an electron bean hits this coating, the phosphor emits light in proportion to the voltage of the beam.

**photogram** - Use of a light source to record images directly on a special paper without a camera

**photorealism** - A style of art that mimics life as the camera sees it.

**pica** - A typographic measurement of 1/6" (0.4 cm).

**pictogram** - A symbol that is used to cross language barriers for international signage

**pictorial composition** - Compositions that develop an illusion of the three-dimensional world on a two dimensional surface.
**picture plane** - The flat surface of a two-dimensional design, possessing height and width, but no depth.

**pigment** - A substance that reflects approximately the same color as the band of the same name in a spectrum of refracted light.

**pigment mixture** - A color, obtained by mixing paints, whose apparent hue results from reflected light.

**pixel** - An individual picture element. It is the smallest element of a computer image that can be separately addressed.

**placement** - Location, situation, or juxtaposition of elements.

**Political Art** - Art works with overtly political subject made to express critics of the status quo. Artists include Rudolf Baranik, Sue Coe, Leon Golub, Hans Haacke, Martha Rosier, and Guerrilla Girls.

**point** - A typographic measurement of 1/72” or 1/12 pica.

**point of view** - (1) the place where the viewer appears to be in relationship to images depicted in a composition. (2) In linear-perspective drawing, the point from which the artist is looking.

**pointillism** - (1) use of the small dots of carrying colors in painting to create optical color mixtures. (2) A 19th century French school of painting that used this technique.

**Pop Art** - A movement beginning in the late 1950’s that uses objects and images from the commercial culture.

**Popular Culture** - Made up of a multitude of forms of cultural communication - illustrated newspapers, movies, jazz, rock, pop music, radio, cabaret, advertising, comics, cheap novels, television, internet - it is a distinctly modern phenomenon born in Western Europe in late 19th century, Currently a worldwide in scope.

**position** - Placement of an image relative to the picture plan, a consideration that may affect where the image appears to lie in space.

**positive** - Descriptive of an area that appears to be filled or occupied in design.

**Post-Impressionism** - Transcendence of the perceived limitations of Impressionism by such artists as Gaugin, Van Gogh, and Cezanne.
**Post-Modernism** - One distinctly new aspect of Post Modernism is the dissolution of traditional categories. The divisions between art, popular culture and the media have been eroded by many artists. Questions Modernism’s unyielding optimism idealism. Appropriation artist challenged the cherished modern notion of Avant-Garde originality by borrowing images from the media or art history and re-presenting them in new juxtapositions that paradoxically function as art.

**postscript** - A page description used to describe how a page is built up of copy, lines, images, etc. For output to laser printers and high-resolution image setters.

**preseperated art** - Art that has been separated into acetate overlays by the setup artist before being sent to the printer.

**primary colors** - The basic pigment colors of light—red, blue, and blue—from which all other colors can be made are called “additive” primaries because when added together they produce white.

**principles** - Ways the parts or elements are used, arranged, or manipulated to create the composition of the design; how to use the parts.

**print** - (1) to reproduce the raised surfaces features of an object by inking them and applying the object to another surface. (2) The image created by this process.

**problem solving** - A sequence of strategies for finding a solution to a problem.

**process camera** - A large graphics arts camera used to make film negatives and positives for plate making.

**product design** - The design of necessary, functional items in a society.

**proportion** - The relative measurements or dimensions of parts or a portion of the whole.

**proximity** - Visually grouping by similarity in spatial location.

**radial balance** - Created by repetitive equilibrium of elements radiating from a center point.

**random pattern** - A pattern affect because it is a repeated shape of motif, but can be scattered or not controlled as in an all-over pattern. Less formal.

**random rhythm** - Visual rhythm in which a motif is repeated the same motif with the same distance between placements.
**read** - With reference to the visual arts, to look at and assign meaning to a visual image.

**ready-made** - An object divorced from its usual function and presented as a work of art.

**reflected color** - The color that the eye perceives as reflected from a surface that absorbs all other wavelength

**refracted light** - The light rays produced when sunlight is deflected though a prism

**regular rhythm** - Visual rhythm created through repeating the same motif with the same distance between placements.

**relativity** - The degree of comparison of one thing to another. How does ‘a’ compare to ‘c’; then what is the comparison of ‘a’ to ‘c’.

**repetition** - Use of similar lines, shapes, forms, textures, values, or colors to unify a design.

**representational** - Descriptive of art that depicts objects from the world of our experiences.

**reproduction** - Copy of a work of art.

**reverse atmospheric perspective** - The out-of-focus blurring of objects very close to the observer, with more distinct edges and values contrast in object farther away.

**rhythm** - A particular visual “beat” marking the movement of the viewer’s eye through a work, often established by repetition of similar or varying elements.

**rhythmic devices** - Systems of alignments in which to place elements to create a “visual beat”

**Romanticism** - The tendency to emphasize emotion and imagination rather than logic. Occurring many times in Western art.

**round** - An allusion to three dimensionality, usually in the phrase “in the round”

**rubbing** - A reproduction of the texture of a surface made by placing paper over is and rubbing the paper with a drawing tool.

**san serif** - Referring to a typeface that has no find lines finishing the major
strokes.

**saturation** - A measure of the relative brightness and purity or grayness of a color.

**scale** - The proportion between two sets of dimensions.

**scanning** - The path the viewer’s eye takes in looking at a work of art.

**scumbling** - Putting one layer of opaque paint on top of another in such a way that the under layers partially show through.

**secondary colors** - Color produced by mixing two primaries.

**semi abstract** - Type of art in which objects in a work may be partially identifiable as elements of the natural world.

**semiotics** - Communication requires the use of signs, language itself being the most universal system of signs; Semiotics is the science of those signs. Analysis includes the study of snapshots, comic strips and body language among many others.

**serif** - In typography, the fine lines used to finish the heavier main strokes of letters.

**shade** - Dark value of a color made by adding black.

**shape** - An image in space

**simple design** - Few elements used in the space and in the composition. Not difficult for the viewer to comprehend.

**simulated texture** - The real quality of a tactile surface being copied or imitated.

**simultaneous contrast** - Juxtaposition of complementary hues, creating such optical allusions as intensification of each hue and vibrations along the edge where they touch.

**snapshot aesthetic** - Snapshot often allow random, unplanned bits of reality to sneak into the edges of pictures. This unplanned “marginalia” endows some snapshots with unexpected complexity and humanity.

**soft edge** - A blurred boundary between areas sometimes rendered even less distinct by similarities in color and values.
space - Space can be the area around, within or between images or elements. Space can be created on a two-dimensional surface by using such techniques as overlapping, object size, placement, color intensity and value, detail and diagonal lines.

space division - Space divided by the used of positive and negative shapes.

split complementary - A color scheme based on one hue and the hues on either side of its compliment on the color wheel.

spontaneous interaction - A composition in which design elements interact to make the viewer perceive optical illusions.

stippling - The use of dots to create tones in black and white work.

style - Style is the artist's ways of presenting things. Se of materials, methods of working, design qualities, choice of subject matter, etc. reflect the style of the individual, culture or time period.

stylized - Referring to distortion of representational images in accordance with certain artistic convention or to emphasize certain designs qualities.

subject - A topic or idea represented in an artwork.

subjective color - Use of color to create a certain effect rather than to portray the apparent local color of a scene from the world of our experience.

subtractive - (1) in pigment mixing descriptive of the progressive darkening of a mixture by which the addition of other colors, which removes their energy from the light reflected from the surface. (2) In three dimensional work, descriptive of creation of a piece by carving away the material

subordinate element - Element in an artwork noticed after the dominant element.

surreal - Like pictures from a dream or the unconscious mind

symbol - Visual image that represents something else.

symbolic line - A line or combination of lines that stands for, or remind us of, something within our realm of knowledge

symmetrical balance - Formal balance where two sides of a design are identical.

synaesthetics - Art that seeks to unite the sense. Unite different art forms
(writing, music, visual arts, drama, etc.) which appeal to different senses.

**synergy** - A process in which two or more elements interact to create effects of which they are individually incapable.

**tactile** - Pertaining to the sense of touch

**temperate colors** - The apparent psychological or emotional state of warmth or coolness of colors

**temporal arts** - Art involving the continuum of time, as in dance, theater of film.

**tension** - Opposing forces, push-pull, Ying-Yang.

**tertiary colors** - (intermediate colors) - colors produced by mixing a primary and a secondary color.

**texture** - The quality of being tactile, or being able to feel a rough or smooth type of surface.

**theory** - The examination of information that often ends in a plausible assumption or conclusion.

**three-dimensional** - Having length, width, and depth in space.

**tint** - A light value of color made by adding white.

**tonal range** - The degree to which a work (particularly a photograph) approaches the full range of values from black through grays and white.

**tones** - Neutrals of colors; relative neutral scale.

**toning** - Changing the color of a surface to create a base on which to work.

**touch** - To contact, adjoin

**transfer** - To convey a design from one surface to another.

**translucent** - Quality of material that allows diffused light to pass through it.

**transparent** - Quality of material that allows light to pass through it.

**triad** - Any group of three colors equidistant from each other on a color wheel.

**triad color scheme** - The use of three hues lying at equal distances from each other on the color wheel.
trompe-l’oeil - Means, “fool the eye”. Style of painting where the artist creates the illusion of three-dimensional objects.

two-dimensional - Having length and width

two-dimensional art - A shape that has height and width but no true depth.

two-point perspective - Spatial rendering of a figure whose visible sides recedes toward two vanishing points.

typography - The art of designing, sizing and combining letter forms on a printed page, For graphic designers a good understanding of the uses of typography is essential.

unity - The effect of all the principles being in harmony with one another, creating the feeling of wholeness.

value - The range of possible lightness or darkness within a given medium

value contrast - The degree of lightness or darkness of a surface, sometimes called “tone”.

value gradations - Gradual stages between light and dark.

vanishing point - The seen or implies spot in the distance where all lines perpendicular to the picture plane would appear to meet if extended.

variety - The changing of the original character of any element diversity

vertical balance - Balancing of the visual weight of upper and lower areas of composition

viewing angle - The controlling position the artist gives a work.

viewing distance - The distance from which an observer looks at a work of art.

visible spectrum - The range of light rays that can be discerned by the human eye.

visual weight - The illusion of relative weight in a portion of a work of art.

visualization - The forming of a mental image or images, particularly visual images either of objects real and present or of things imagined.

void - A hole, or negative form, in a three-dimensional piece.
**volume** - Space enclosed by and defined by mass

**warm colors** - Colors whose relative visual temperature makes them seem warm.

**wash** - A thin transparent layer of paint.

**wavelengths** - Frequencies of electromagnetic radiation, some of which we can see as colors.

**Weber-Fechner theory** - Geometric formula for creating arithmetic steps of color.

**woodcut** - A caving into wood that leaves the images raised so it may be inked or printed.

**working space** - The space that reflects the actual space. The two may, but not always, be the same space. This is the space we use to solve our design problem.